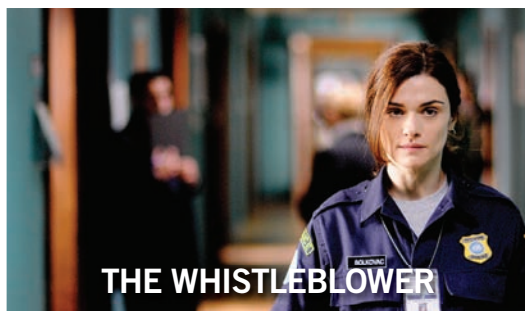
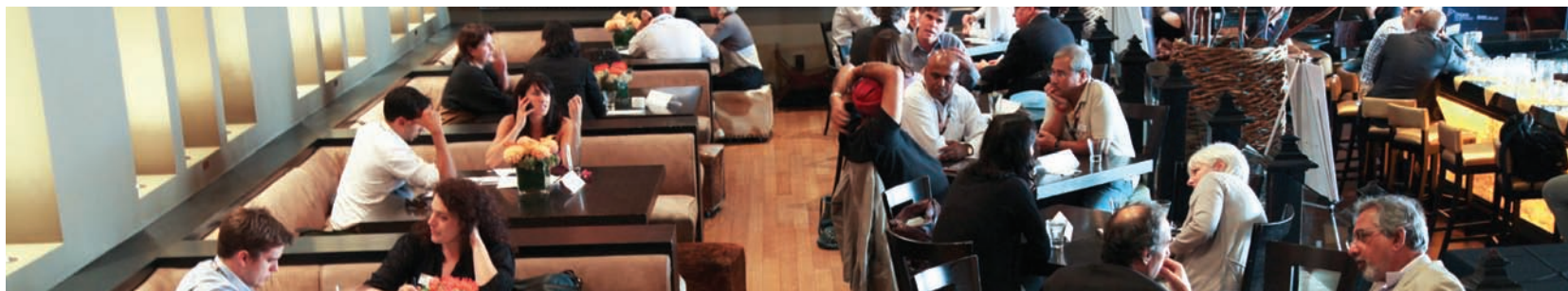


THE **TORONTO** **DAILY** **No 3** **Hollywood** **REPORTER**

SEPTEMBER 9, 2012

THR.COM/TORONTO



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THE Hollywood REPORTER

SEPTEMBER 9, 2012

**BREAKING
NEWS**

John Turturro discusses
casting Woody Allen

Well Go USA takes U.S.
rights to China's *Liaisons*

Tom Wilkinson joins
Joel Edgerton's *Felony*

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TORONTO
No. 3

Venice Yanks Master Prize

By Matthew Belloni

IT SEEMS THE JURY AT THE Venice Film Festival liked *The Master* way too much.

Sources tell *The Hollywood Reporter* that the jury, led by American filmmaker Michael Mann, was set to award the Golden Lion, the festival's top prize, to the Paul Thomas Anderson-directed feature but, because of a quirk in the festival's rules, has decided to give the award instead to Korean director Kim Ki-duk's *Pieta*.

The awards were announced Saturday in Venice.

Apparently during the jury's first deliberations, members decided to give *The Master*

CONTINUED ON PAGE 4

Kormakur Launches TV Shingle

By Scott Roxborough

ICELANDIC DIRECTOR Baltasar Kormakur, who just wrapped shooting on the \$90 million Mark



Kormakur

Wahlberg-Denzel Washington actioner *2 Guns*, is moving into television with the launch of a new Reykjavik-based production company

CONTINUED ON PAGE 4



From left: Tom Hanks, Halle Berry and Hugh Grant arrive at the premiere of *Cloud Atlas*.

SEE REVIEW ON PAGE 20

ABOUT TOWN

The Hunt Is on for Unsigned Talent

Hollywood agencies descend on TIFF to find next big thing By Tatiana Siegel

WHILE BUYERS AND sellers are hustling to hammer out distribution deals, a different market is heating up at the Toronto International Film Festival: the agency chase for in-demand unsigned talent.

Festivals like Toronto, Sundance and Cannes are becoming increasingly fertile venues for agencies looking to sign the next Daniel Espinosa or Anton Corbijn. An agency like WME

or CAA sends some 15 agents to the festival with the express purpose of landing hot untapped talent.

At this year's Sundance festival, *Beasts of the Southern Wild*'s Benh Zeitlin spawned an courtship frenzy (WME's Graham Taylor eventually succeeded in wooing the director into the fold). As this year's Toronto festival kicked off, UTA struck first by nabbing Lebanese helmer Zaid Doueiri, whose

terrorist-themed *The Attack* drew critical raves coming out of the Telluride Film Festival before unspooling at Toronto.

But a number of directors, writers, actors and actresses are still up for grabs, representing a wide swath of geography. Here are some of the hottest in play:

LENNY ABRAHAMSON

Director *What Richard Did*
The Dublin-born helmer has

CONTINUED ON PAGE 3

GEORGE PIMENTEL/GETTY IMAGES

1

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INDOMINA STUDIOS

Depp Lends Support to Echols

West of Memphis doc subject praises the actor and director Peter Jackson for fighting on his behalf

By Etan Vlessing

DAMIEN ECHOLS, ONE-third of the West Memphis Three, on Saturday paid tribute to pals Johnny Depp and Peter Jackson for campaigning to get him off death row so he could painfully navigate newfound freedom.

"If it wasn't for Peter Jackson and Fran Walsh and Johnny, really we would have nowhere to go and nothing to do when [we] got out. We left Arkansas like refugees, just running," Echols said as he recalled being freed in August 2011 after being wrongfully convicted and jailed along with Jason Baldwin and Jessie Misskelley for the torturer and killing of three cub scouts.

Addressing a press conference for Amy Berg's *West of Memphis* documentary in Toronto, Echols said Depp and Jackson offered an essential safety net for three young men ill-prepared for life on the outside.



Depp, right, said he made the trip to Toronto to raise awareness for Echols, left, and the film; Jackson appeared via Skype at the *West of Memphis* photocall.

"It's not like they stopped when we got out of prison. ... If it wasn't for them, we would have had absolutely nothing — not a change of clothes, not a place to sleep, nothing," he added of his life on the outside with wife Lorri Davis.

The flawed-justice film follows a fresh investigation around the West Memphis Three that led eventually to their freedom 18 years after they were convicted

in 1994 for the murders of three boys in West Memphis, Ark.

The husband-and-wife team of Walsh and Jackson share the producer credits on *West of Memphis*, along with Echols and Davis.

For his part, Depp told the *West of Memphis* presser that he was in Toronto as a friend looking to clear the three men's names after they changed their pleas from not guilty to guilty as

part of an awkward legal deal to secure their freedom.

"I don't think of myself as a celebrity. I'm here, as Peter [Jackson] said, as a friend, Depp said. "If there are people out there who will take a minute to listen to what I have to say, or what these guys have to say, they will learn a lot more about this case."

Jackson, who appeared at the press conference from New Zealand via Skype, recalled joining the legal fight to free the West Memphis Three after he and his wife viewed the original HBO documentary on the case.

"We were obviously shocked to find they were still in jail and nothing much had advanced with the case," the *Lord of the Rings* director said.

As a measure of his slow road to freedom, Echols said he had to run a gauntlet of customs bureaucracy to fly to Toronto and attend the prestigious festival.

"The U.S. still shows I have three counts of murder on my record," he said. "I had to go through extraordinary measures that others don't." **THR**

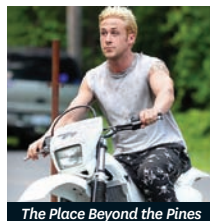
Weinstein Co. Making Big Push for Derek Cianfrance's *Pines*

By Pamela McClintock and Tatiana Siegel

IN TALKS THAT COULD LEAD TO THE FIRST major acquisition deal of the 2012 Toronto International Film Festival, The Weinstein Co. is aggressively pursuing Derek Cianfrance's *The Place Beyond the Pines*.

The drama — starring Bradley Cooper, Ryan Gosling and Eva Mendes — made its world premiere Friday night at the festival. Buyers turned out in force to see the film, one of the most-hyped acquisition titles of the festival.

A source close to the dealmaking tells *The Hollywood Reporter* that The Weinstein has put in a bid for the film and a deal could be imminent. If so, TWC would make a natural home for the movie, having released Cianfrance's *Blue Valentine*, also starring Gosling,



The Place Beyond the Pines

in 2010.

WME and CAA are co-repping domestic rights to *Beyond the Pines*, a multi-generational drama about family and the cycle of

violence, from producers Sidney Kimmel Entertainment, Sierra/Affinity, Jamie Patricof, Alex Orlovsky and Lynette Howell.

Buyers had been offered a chance to bid on *Beyond the Pines* sight-unseen. TWC was among those making a pitch, but dealmaking stepped up upon the film's premiere.

However, many buyers at Friday's screening stressed that they wanted to gauge the film's reviews before making an offer. **THR**

Film Movement Grabs *Worlds*

By Scott Roxborough

FILM MOVEMENT HAS TAKEN North American rights to the French drama *Three Worlds* from director Catherine Corsini. The deal was made shortly after the film's first screening at the Toronto International Film Festival.

Three Worlds, which premiered in the Un Certain Regard section in Cannes, traces the lives of three people brought together by a hit-and-run accident: the driver, the victim and the witness.

The deal was negotiated by Film Movement president Adley Gartenstein and vp acquisitions and distribution Rebeca Conget and Lucero Garzon from world sales group Pyramide International. **THR**

Sean Bean to Star in *Scorched Earth*

By Scott Roxborough

S EAN BEAN IS ATTACHED to star in *Scorched Earth*, a post-apocalyptic action film from Emmy-award winning television director Brad Turner (24).

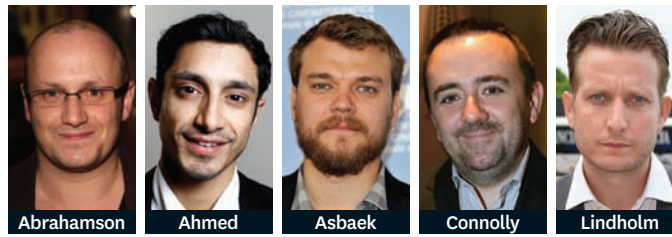
The screenplay to *Scorched Earth*, from writers Bobby Mort and Kevin Leeson, sets the action in the future after an environmental disaster which left billions dead and turned the planet into a ravaged wasteland. Bean will play Atticus Gage, a bounty hunter, who receives the bounty of a lifetime to track the world's most wanted criminal in these devastated badlands.

Scorched Earth will be Turner's feature-film debut. The director-producer earned his stripes in the small screen, with more than 200 TV episodes to his credit. In addition to 24, Turner also has worked on shows including *Homeland*, *Psych* and *Nikita*, and served as a co-executive producer for the first season of CBS' *Hawaii Five-O*.

Jamie Goehring and Leeson will produce *Scorched Earth* with Shawn Williamson and Daniel Zirilli on board as executive producers. VMI Worldwide is handling worldwide sales and is pitching the project to buyers at the Toronto International Film Festival. **THR**

THR.com

To download a PDF of the The Hollywood Reporter's Toronto Film Festival, go to: THR.com/Toronto.



Talent

CONTINUED FROM 1

talent lining up to work with him, including the uber-hot Michael Fassbender, who recently signed on to play an eccentric pop musician in Abrahamson's upcoming comedy *Frank*.

RIZ AHMED

Actor *The Reluctant Fundamentalist* U.K. film and TV audiences have long enjoyed Ahmed's charisma. The actor's reach is about to expand significantly after seizing the spotlight in Mira Nair's *Fundamentalist* (despite such seasoned co-stars as Kate Hudson, Liev Schreiber and Kiefer Sutherland). Ahmed is handled in the U.K. by Gordon and French's Kate Bryden, who has already turned Andrew Garfield into an international star.

JOHAN PHILIP ASBAEK

Actor *A Kidnapping* The Danish actor's performance as the victim of a Somali pirate takeover in the taut thriller drew praise coming out of the Venice Film Festival. Agents who missed him on Lido are now looking to catch Asbaek's macho showing during the film's Toronto showing.

ROWAN ATHALE

Director *Wasteland* Every major agency is circling the British newcomer thanks to his film that is drawing comparisons to *The Usual Suspects*.

ROBERT CONNOLLY

Director *Underground* While Hollywood races to bring a Julian Assange project to the big screen, the multihyphenate already has beaten a handful of hopefuls to the punch with his project that chronicles Assange's

days as a teen hacker.

TOBIAS LINDHOLM

Director *A Kidnapping* Like Asbaek, Lindholm is also riding the wave of interest in the pirate-themed thriller. Look for Lindholm to take meetings throughout the Canadian capital.

NICOLAS LOPEZ

Director *Aftershock* Horror directors never go out of fashion with agencies looking for the next Eli Roth. Lopez's stock rose dramatically after *Aftershock* (which Roth produced) got scooped up sight-unseen by Dimension.

CATE SHORTLAND

Director *Lore* The Aussie helmer, who managed to bring a fresh angle to the Holocaust legacy narrative, has risen to the top of many agency wish lists. Her debut film, *Somersault*, put Shortland on Hollywood's radar after premiering at Cannes and cleaning up at the Aussie Oscars.

JORGE TORREGROSSA

Director *Fin* The Spanish-language supernatural thriller, which marks Torregrossa's feature debut, is putting the helmer on the map. It doesn't hurt that he belongs to the same cinematic clique as Juan Carlos Fresnadillo

YARON ZILBERMAN

Director *A Late Quartet* Zilberman is drawing notice for pulling together a buzz-worthy cast that Philip Seymour Hoffman, Christopher Walken and Catherine Keener. Also impressive is that Zilberman co-wrote the screenplay that chronicles the dramas facing a world-renowned string quartet. **THR**

Lang, Trejo Board In the Blood

By Borys Kit

S TEPHEN LANG AND Danny Trejo are in negotiations to join Gina Carano in the action thriller *In the Blood*, directed by John Stockwell.

Blood, designed as a vehicle for MMA champion Carano and her formidable physical force, centers on a wife whose husband disappears while they are vacationing in the Caribbean. The grieving wife passionately and recklessly pursues the men she believes kidnapped and killed him.

Lang will play Carano's father, who raised her to be skillfully self-sufficient and brutally tough.

Trejo will play a thug named *Big Biz* who will face off against Carano.

Bennett Yellin and James Robert Johnston wrote the script, which was polished by Sean Finnegan and Gregg Parker.

Movie Package Co.'s Shaun Redick and Ray Mansfield (*The Messenger*) are producing *Blood*, Verso Entertainment's Cash Warren is producing alongside Marina Grasic (*Crash*) of Cargo Entertainment, the sales-financing-production outfit that is selling the title in Toronto. Movie Package Co.'s Andrew Mann will executive produce.

London-based Derby Street Films was intricately involved with the development of the movie. The company quietly has allowed for script development in a climate that sees studios cutting back on development and worked on a dozen projects in the last year.

Principal photography is scheduled to begin November in Puerto Rico with production partner Pimienta Film Co. (*The Men Who Stare at Goats*). **THR**

Venice

CONTINUED FROM 1

— a drama loosely based on the origins of Scientology — the top prize, as well as the Silver Lion directing award to Anderson and the acting award jointly to co-stars Joaquin Phoenix and Philip Seymour Hoffman. (Another international critics prize also was heaped on *Master*.)

But new festival rules apparently prohibit one film from garnering more than two major awards, so the jury was asked to re-deliberate to remove one of the awards. After what a source described as a heated session, the jury decided to take the Golden Lion away from *Master* and give it to *Pieta*.

The last-minute shift isn't entirely surprising for the world's oldest film festival, which has a history of rewarding odd films and making peculiar decisions.

In fact, it's the second time in three years that Venice's top awards were surrounded in controversy. In 2010, jury president Quentin Tarantino was criticized after most of the festival's main awards went to directors he was close to, including the Golden Lion to *Somewhere* from Sofia Coppola,



Philip Seymour Hoffman collects the Venice Silver Lion for best director on behalf of Paul Thomas Anderson, who is at TIFF in support of *The Master*.

Tarantino's former girlfriend.

Similar stories circulated in 2008 after rules made it impossible for the jury to give the Golden Lion to Darren Aronofsky's *The Wrestler* and to also honor Mickey Rourke with the Coppa Volpi for best actor. In the end, the film was given the Golden Lion and Rourke lost out on the acting prize, which was given to Italy's Silvio Orlando for his work in *Giovanna's Father*.

The two-award rule is said to have been instituted in 2009. The filmmakers were informed of the shift in Golden Lion winners last night, according to a source.

The controversy might serve to cast a shadow over the otherwise well-received festival under artistic director Alberto Barbera, who returned to Venice after a 10-year hiatus. A call to Barbera was not immediately returned.

In other awards, the special jury prize went to Ulrich Seidl for his exploration of religious faith in *Paradies: Glaube* (*Paradise: Faith*), while the Copa Volpi prize for best actress went to Hadas Yaron for her work in *Lemake et Ha'Chalal* from Israeli director Rama Bursthein.

ERIC J. LYMAN IN ROME CONTRIBUTED TO THIS REPORT.

Kormakur

CONTINUED FROM 1

that will focus on high-end drama for the small screen.

"Our goal is to make Scandinavian crime drama similar to *The Killing* or *The Bridge*," Kormakur told *THR*, citing two Danish TV series that have sold worldwide as well as being picked up for English-language adaptations.

The company's first project is *Trapped*, a 10-part series focusing on a murder in an isolated Icelandic village. A storm cuts the village off from the outside world, trapping residents with the unknown killer. The series will be backed by funding from public broadcasters across Scandinavia and Germany. Kormakur said he already has sold the U.S. remake rights for the series, which is set to begin shooting in Iceland next year.

"I think it's really time to elevate the level of Icelandic TV," said Kormakur. "There's no reason we should be lagging behind the rest of Scandinavia, which is making fantastic television. And with my connections to the international market, I can bring in partners to boost the budgets of these series to a level that wouldn't be possible from the local market alone."

The director of *Contraband* and *Jar City* also will be trying his hand at U.S. television. Kormakur has signed on to direct the pilot episode of HBO's spy drama *The Missionary*, which Stephen Levinson and Wahlberg — the producer and star, respectively, of Kormakur's *Contraband* — will produce for the premium channel. *Breaking Bad* star Aaron Paul reportedly is in talks to play the lead in the series, an American missionary in 1960s Berlin who becomes involved with the CIA.

Kormakur is in Toronto with his Icelandic survival drama *The Deep*, which had its world premiere here Friday. **THR**

Michel Gondry's *The We and the I* Sells to Paladin and 108 Media

By Etan Vlessing

108 MEDIA AND PALADIN HAVE ACQUIRED ALL North American rights to Michel Gondry's *The We and the I* from Kinology, marking their first acquisition since pacting to jointly distribute films in North America.

The film opened the Directors' Fortnight in Cannes, before making its North American bow this week at the Toronto International Film Festival.

108 Media and Paladin plans an early March opening in New York and Toronto for *The We and the I*, before expanding to other major markets.

The ensemble cast for the drama about a group of Bronx high schoolers who board a city bus on their way home includes Michael Brodie, Teresa Lynn, Laidy Chen Carrasco, Raymond Delgado, Jonathan Ortiz, Jonathan Worrell and Alex Barrios.

Urman and Rastogi negotiated the deal with WME Global, who represented Gondry and producers Georges Bermann, Julie Fong and Raffi Adlan.



Acquiring *The We and the I* brings the 108-Paladin release slate to six titles, including the documentary *Buffalo Girls*, which open in New York and Los Angeles in December, as part of its Academy-qualifying run. **THR**



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Public 1	Sep. 10 2012 6:30PM	Cinema 2 (TIFF Bell Lightbox)
Public 2	Sep. 12 2012 2:00PM	Cineplex Odeon Yonge & Dundas 2 (Cineplex Odeon Yonge & Dundas)
Press & Industry 2	Sep. 13 2012 1:00PM	Scotiabank 13 (Scotiabank Theatre)
Public 3	Sep. 16 2012 2:45PM	Scotiabank 3 (Scotiabank Theatre)

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Press & Industry 1 - 09/09/12 - 09:15 - Scotiabank 5
Public 1 - 09/10/12 - 22:00 - Cinema 2 (TIFF Bell Lightbox)
Press & Industry 2 - 09/13/12 - 14:45 - Scotiabank 11
Public 2 - 09/14/12 - 12:30 - Cinema 2 (TIFF Bell Lightbox)
Public 3 - 09/16/12 - 09:00 - Cineplex Odeon Yonge & Dundas 6

ENZO AVITABILE
MUSIC LIFE

a film by JONATHAN DEMME



Wednesday September 12th - 12:30 PM - Cinema 7

Tempesta and Rai Cinema with Amka Films present
THE INTERVAL
(L'INTERVALLO)
A FILM BY LEONARDO DI COSTANZO



OFFICIAL SCREENINGS

Press & Industry 1 - 09/07/12 - 10:45 Cinema 3
Public 1 - 09/10/12 - 21:00 - Scotiabank 4
Public 2 - 09/12/12 - 18:45 - Cineplex Odeon Yonge & Dundas 5
Press & Industry 2 - 09/13/12 - 10:45 - Scotiabank 3
Public 3 - 09/14/12 - 17:30 Cineplex Odeon Yonge & Dundas 2

BOB WILSON'S LIFE
AND DEATH OF MARINA ABRAMOVIC

a film by GIADA COLAGRANDE



Saturday September 8th - 9:00 PM - Cinema 6

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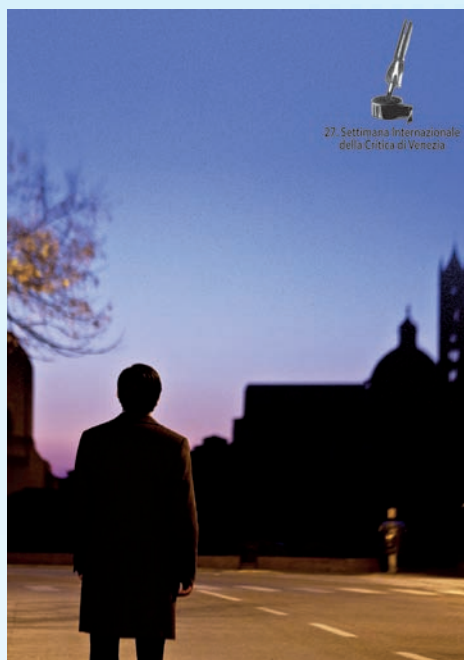
a film by EDOARDO GABRIELLINI



THE IDEAL CITY

(LA CITTÀ IDEALE)

a film by LUIGI LO CASCIO



THE HUMAN CARGO

(LA NAVE DOLCE)

a film by DANIELE VICARI



THE TRIPLET

(IL GEMELLO)

a film by VINCENZO MARRA



A SPECIAL DAY

(UN GIORNO SPECIALE)

a film by FRANCESCA COMENCINI



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Studio CAPPADOCIA

ABOUT TOWN



Harvey Weinstein and SoHo House Founder Nick Jones attend The Weinstein Company premiere party for *The Master* at SoHo House Toronto.



Joaquin Phoenix and producer Megan Ellison arrive at *The Master* premiere.



Ryan Gosling and Bradley Cooper hug it out at the premiere of *The Place Beyond The Pines*.



Seven Psychopaths Writer-director Martin McDonagh and star Sam Rockwell brought co-star Bonnie the Dog along for the film's premiere.



Amy Adams attends *The Master* Premiere



From left: Elle Fanning, Alessandro Nivola, Alice Englert and Christina Hendricks attend the *Ginger & Rosa* post premiere reception at AMC Storys.



Actor-director-producer Ben Affleck, Bryan Cranston, John Goodman and a typically skeptical Alan Arkin at the TIFF premiere of *Argo*.



From left: Filmmaker Sam Taylor-Johnson and *Anna Karenina* star Aaron Taylor-Johnson attend the Grey Goose Vodka and Diamonds Forever party for the film at Soho House.



Jennifer Lawrence, in Dior, at the premiere of *The Place Beyond the Pines*.



Law and Knightley mixed with partygoers until late into the night at the *Anna Karenina* event.

RAMBLING REPORTER

INSIDE THE ANNA KARENINA PREMIERE

Toronto's historic Elgin theater was abuzz on Friday night for Joe Wright's much-anticipated *Anna Karenina* TIFF premiere. When stars Aaron Taylor-Johnson, Jude Law and Keira Knightley took the gold-leafed, cherub-clad stage (the perfect framework for the film which is set in decadent 19th century high society Russia), the audience erupted and iPhone cameras rejoiced. Instead of ducking backstage, Knightley, a lady of the people, stepped down the stairs and into the audience to take her seat for the screening. When a theatregoer shouted to the star, "I love your dress, Keira. You look beautiful," Knightley stopped in her tracks, turned around and, with her hand on her heart, shouted back to the fan, "Thank you," causing a fresh round of applause. Despite seat signage suggesting the films' two leading men would be staying as well, Taylor-Johnson and Law dipped out the side exit as the lights dimmed.

Speaking of Taylor-Johnson, the 22-year-old actor — whose performance as the passionate Count Vronsky had female audience members cooing — was holding court at the SoHo House after-party, surrounded by a sea of well-wishers and more than a few gawkers. But sorry ladies,

Taylor is not on the market. The young British star has two children with his wife, director Sam Taylor-Johnson, who just so happens to be 23-years his senior. And while it remains unclear if his fashion decision last night was a nod to the Canadian film fest, Taylor-Johnson attended the screening in a three-piece blue Martin Margiela suit — which in the right lighting is vaguely reminiscent of a denim tuxedo.

Festival veterans Knightley and Law — who hosted a dinner at Nota Bena on Sept. 6th with James Schamus and the Focus team to toast the film's North American premiere — stayed into the wee hours chatting with partygoers. *Boardwalk Empire*'s Michael Pitt popped by the party (but spent a majority of the evening on the smoking patio, chatting with a pal about boxing) and even super-producer Harvey Weinstein did a lap



Soho House Toronto

to greet the film's stars.

The film's Domhnall Gleeson (who broke onto the scene in 2010 during the final two *Harry Potter* installments) was overheard saying to friends, "It was a really good movie, wasn't it?" Despite some negative reviews, one insider says the producers have high hopes for the film during awards season, particularly for the three leads, costume and set design. "People either love it or hate it, there is no in between," the source says.

SOHO'S NEWEST HOUSE

The new, industry-oriented Soho House outpost may still technically be a construction site (with plywood, lock-free bathroom doors, open ceilings, exposed wires and an inoperable air conditioning system) but the parties must go on. Officially opening to its members on Sept. 17, the three-story, circa-1850s brick building at 192 Adelaide St. West, just a block north of Roy Thomson Hall, smelled of fresh paint — which had been applied mere hours earlier — when Bruce Willis, Emily Blunt, Joseph Gordon-Levitt and others arrived for Alliance Films' *Looper* after-party on Thursday night. "We're like all of those filmmakers out there forced to show off their rough cuts," laughs Nick Jones, the club founder and CEO, of the in-progress aesthetic, which for the moment includes ornate sconces hung with playful élan over a few remaining patches of bare drywall. It's a testament to Hollywood's loyalty to the brand that, despite the not-insignificant dust, many of the festival's top film receptions and dinners are taking place at the property, including Kristen Wiig and Darren Criss, who mingled by the first floor bar on Friday evening during an *Imogene* fete. Soho House set up shop at popular temporary locations at various spots around Toronto during TIFF in collaboration with Grey Goose for the past three years (the spirits company has continued on as the club's festival partner at the Adelaide address), laying the groundwork for its permanent colonization. This approach followed the same strategy as Soho House's opening in L.A. in 2010, which was foreshadowed by a series of buzz-generating pop-ups in the Hollywood Hills during awards season. **THR**

QUOTES

Yes, I Did Say That!

A look at who's saying what in Toronto

➡ "It wasn't me making the name change. It was a name I was given. ... I'm Snoop Motherf—in' Dogg until I die, but when I make reggae music, I've got the light of Snoop Lion."

SNOOP DOGG

The rapper-actor, on his new moniker acquired during a visit to Jamaica.



➡ "We, the adult actors, do all this research to find the essence of the character. Then I work with her and she's just so — *alive*."

ALEXANDER SKARSGARD

on working with 7-year-old Onata Aprile in *What Maisie Knew*.

➡ "When I took on this movie and the rest of the films I was a part of this year, I knew they wouldn't be suitable for that generation. It was hard in that aspect."

SELENA GOMEZ

on confusing her young fan base with her raunchy turn in Harmony Korine's *Spring Breakers*.

➡ "I blabbed the idea to my barber [who] told Woody, 'Basically you'd be his pimp and John would your prostitute.' He called and said Woody loves the idea."

JOHN TURTURRO

on getting Woody Allen, who has the same barber, to star in *Fading Gigolo*.

➡ "There's a great deal of heart in it. But it's also mean and strange — like me."

JOSS WHEDON

on his modern take on Shakespeare's *Much Ado About Nothing*.

➡ "Now for an actor celebrating his first role in a feature film. Prior to that he was in a very little-known television show you might know, *Glee*."

SHERI SPRINGER BERMAN

introducing Darren Criss at Friday's screening of *Imogene* in front of an audience filled with *Glee* fans.

➡ "To say that this movie opened me up in a way, sounds really obvious, but it f—ing did."

KRISTEN STEWART

the *On the Road* actress, who first read Jack Kerouac's *Beat* classic at age 15

➡ "Her attention to detail verges on obsessive-compulsive. She spent a lot of time, before we even started to film, just staring at me. It got kind of uncomfortable!"

ALESSANDRO NIVOLA on working with *Ginger and Rosa* director Sally Potter.



Nivola



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Mike Newell

The Great Expectations — and Harry Potter — helmer on making indies versus tentpoles and the challenges of filming a literary classic *By Stuart Kemp*

MIKE NEWELL TRAINED with Granada Television with the intention of going into theater directing. But he has ended up making films on both sides of the Atlantic with a directing résumé boasting a slew of high-profile U.S.-backed projects. He has worked with major talent including Johnny Depp, Al Pacino, Julia Roberts and most recently Jake Gyllenhaal and Ben Kingsley. He shot 1999's *Pushing Tin* in Toronto for Fox but can't quite remember if he's taken a movie to the film festival before. His latest movie sees him directing what many Brits regard as one of the country's greatest literary works, Charles Dickens' *Great Expectations*, adapted for the screen by David Nicholls. The book has been made into a film six times before, including David Lean's 1946 classic, and has seen numerous TV adaptations as well. So Newell's task was to bring something fresh and relevant to the tale. He spoke with *The Hollywood Reporter* about presenting Dickens to a new audience, the

difference in making indie British movies versus big Hollywood fare and having a relative newcomer tackle a classic character.

Was Dickens always a source of material you wanted to film?

I was very keen on him when I was a student. I read the books with great enthusiasm. His writing, it is true to say, is something the British absolutely get. It's primary colors to them. Everything from the theatrical comic characters and the bleak, black, dark portrayal of England as a misery factory is meat and drink to a young person reading it for the first time. Dickens' ability to change between high comedy and bleakness and dark is something I have always thought was wonderful. The high comedy is almost musical. I was working with veteran screenwriter Michael Eaton on an entirely separate adaptation of Dickens — the long and complex *Dombey and Son* — for a TV miniseries but, as much as he tried, simply couldn't get it down to a broadcast suitable length.

Is Dickens' work as relevant in

terms of modern filmmaking and techniques as it ever was?

It is very difficult to answer that question. London at the time of the story, was the biggest, baddest, richest, most populous and dangerous place in the world. It served as a foundation in crime writing and very black, social realism. All of those things are still with us today — perhaps dissolved and not as potent as they once were but still present. It is my task as the filmmaker to make it something a modern audience can feel is relevant and affecting. It's a great classic story from a great classic writer, so you have to be very careful and draw out the relevance.

Can you describe the nature of the script discussions you had with David Nicholls?

The script was always very good. He's a tremendous writer, and I had admired his adaptation of one of my favorite books in literature, *Tess of the d'Urbervilles*, which he'd done for BBC television. We didn't change very much of what he'd written at all. If anything, we tried to make it a little more grotesque and more ghost story at times. After all, Miss Havisham and Magwitch are very black, dark and highly drawn characters.

Dickens famously changed the ending to make it happier after Edward Bulwer-Lytton (of "it was a dark and stormy night" fame) complained it was too sad. Has Nicholls' script gone for a Hollywood ending with your adaptation?

No, no, he hasn't. One of the things we both felt was: we were interpreting the same ground as one of people's all-time favorites

in David Lean's classic adaptation. But that was done almost 70 years ago, and it was due for reappraisal. Lean in fact made a version of the ending not written by Dickens which was very melodramatic indeed and saw John Mills as Pip burst into Miss Havisham's hall and tear down the curtains shouting, "Let the light in." All very theatrical, camp and high melodrama. David wrote an incredibly nuanced, low-key ending where you are not sure where these characters would end up but there are hints of tendrils of emotions regrowing between Pip and Estella. So it's somewhere between Dickens' original bleak ending and Lean's melodramatic version.

The cast has a who's who of British thespians such as Ralph Fiennes, Helena Bonham Carter, Robbie Coltrane, Ewen Bremner, Jason Flemyng, Sally Hawkins and Holliday Grainger. How involved were you in the casting for the film?

Oh yes — in a proper movie, the director should endeavor to deliver a cast. Delivering a cast that the producers can sell and works for the material is absolutely essential. I had worked with [casting director] Susie Figgis, who I've worked with before, and we arrived at this cast together.

The film stars Jeremy Irvine as Pip, the lead male character. What was it like steering a relative newcomer through such a major work?

He really took it on and delivered himself wholly into the hands of the character, the story and my hands as his director. He was tremendous for the other actors to work with because of his commitment, and Ralph loved it because he was so open and so straight with the emotions of the story. Pip is not an easy character to get along with. But Jeremy was not concerned about sanitizing him at all. All that is lumpy and sandpapery, much of it self-inflicted by the character, Jeremy took on. **THR**

Vital Stats

Nationality British
Born March 28, 1942

Film in Toronto *Great Expectations*
Selected filmography

Four Weddings and a Funeral, *Donnie Brasco*, *Pushing Tin*, *Mona Lisa Smile*, *Harry Potter and the Goblet of Fire*, *Love in the Time of Cholera*, *Prince of Persia: The Sands of Time*

Notable awards Two BAFTA Film Awards and a Cesar for *Four Weddings and a Funeral*

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A PLACE TO MEET THE IN CROWD

TIFF's invitation-only International Financing Forum gives midlevel producers a chance to have one-on-ones with key financiers and buyers *By Etan Vlessing*

THE TORONTO International Film Festival has no official film market like Cannes and Berlin, with sales booths and entry badges.

But TIFF has an unofficial film market — from big fish in their Yorkville penthouse suites with sales agents on speed dial to minnows in the same hotel lobbies looking to be thrown a line.

Where does that leave the pool of midlevel execs who don't take meetings with just anyone in Toronto but will talk after a personal introduction to people

attended IFF in 2009 and last year.

In all, 41 indie producers have been handpicked to pitch their films at IFF 2012, with 20 projects coming from Canada the rest from the U.S., Britain, Germany, Ireland and France, and as far afield as South Africa, India, Uganda and New Zealand.

Roman Paul (*Waltz With Bashir*, *Paradise Now*) of Berlin-based Razor Film said he liked how IFF organizers carefully match players during networking to increase the chances business getting done and new

Canadian producers are up to and the financial sources available to them, which we may be able to combine with our own resources," Engelhart says.

OMDC director of industry development Kristine Murphy explained that, as producers and industry execs apply to attend the high-powered mixer, organizers weigh their projects and what their business goals are before finalizing their dance card.

The trick is spotting possible chemistry between producers and other industry to better predict success for a possible film collaboration.

"They're meeting with someone who wants to meet with them, and we're saving them time," Murphy says of the exhaustive preselection of IFF delegates.

Christina Piovesan, a Toronto-based film producer with First Generation Films, agreed preselecting film execs attending IFF ensures no one wastes their time while in the room.

"What's great is Jan Nathanson, who organizes [IFF], has

“YOU DON'T WASTE YOUR TIME [AT IFF]. AND TIME IS OF THE ESSENCE.”

— ROMAN PAUL, Razor Films

with compelling ideas and clout?

Enter TIFF's International Financing Forum 2012, organized by the Ontario Media Development Corp.

The invitation-only co-financing market, which runs Sept. 8-10, will see North American and international film producers meeting one-on-one with key financiers and buyers.

It's like mixing with the elusive popular crowd in high school as opposed to eating alone in the cafeteria.

"It's definitely an advantage for both sides because there's a selection process beforehand so that projects that are real and in a state of preparedness and ready to go are lined up with people who are actively seeking material," says Canadian producer Alison Black of Toronto-based Euclid 431 Pictures, who

contacts made.

"You don't waste your time," says Paul, who attended IFF in 2009 with *Wadjda*, a coming-of-age story by Saudi Arabia's first female director Haifaa Al-Mansour that will bow in Venice. "If it's too random or an open-house policy, you can spend all day taking meetings that you don't fit in with. And time is of essence."

Besides one-on-one meetings, IFF includes a panel discussion, roundtable meetings, a networking luncheon and an opening-night reception.

Lucinda Englehart, head of production at Aramid Capital, said the format keeps the British-based entertainment financier up to speed on the Canadian market.

"The event is an excellent way to get a quick and thorough understanding of what the top



great relationships with international film buyers and sellers, and she brings a really great group of people into the room," she says.

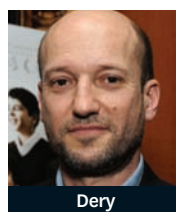
Besides Nathanson as IFF

THIS IS HOW IT WORKS

Producers share their firsthand experiences of making contacts and deals at IFF for films that went on to international renown **BY ETAN VLESSING**



Hamilton

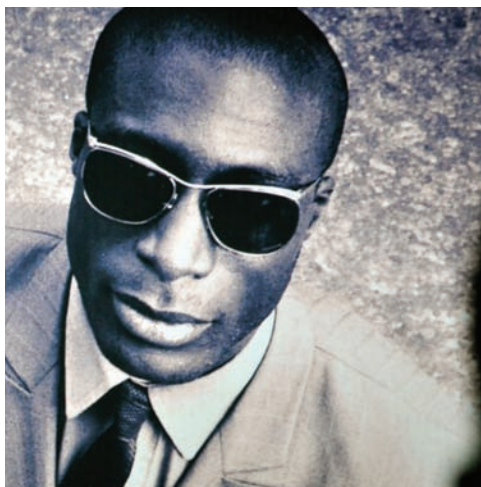


Dery

MUCH IS MADE ABOUT THE TORONTO

International Film Festival marking the unofficial opening of awards season in September, as its audience awards have gone to best picture Oscar winners including *Slumdog Millionaire* and *American Beauty*.

But awards-season contenders also come out of Toronto as future projects. Films that went through the International Financing Forum, for example,



International Financing Forum veteran Daniel Baur is in town this year with Mira Nair's *The Reluctant Fundamentalist* (top). A deal was made for the Ozwald Boateng doc *A Man's Story* (left) during IFF in 2009.

producer, the TIFF financing forum has Damion Nurse and Larisa Gutmanis as associate producers and Regine Schmid as an IFF consultant.

Of course, in today's competitive

business, no one is throwing money at the conference delegates.

British producer Alastair Clark of Wellington Films, who has attended IFF each year since 2008, says the one-on-one meetings occasionally do lead to deals inked on napkins.

"I might be approaching a Canadian producer because as I feel my project might work well in Canada, or I will hook up with an Australian producer to possibly attract financing from that market," he says.

Adds Clark: "And then we meet with the film financiers and sales agents over there.

We have long discussions, it's

all scheduled, with one-to-one networking and meetings, and I think it works very well."

The British producer recalls discussing with Charlotte Mickie of Entertainment One International at IFF 2009 a different project on his slate than the one he initially aimed to pitch.

Before long, Clark and Mickie did a deal at IFF for *A Man's Story*, a documentary about fashion designer Ozwald Boateng that was released in the U.K. market this year.

IFF accepts only English-language film projects, and producers attending must have released at least one feature theatrically and have a couple projects in development that need international co-production or financing partners.

Executive producers, co-producer and associate producers need not apply.

The recipe is working. Daniel Baur, a partner at German-U.K. sales and production group K5, credits IFF and the adjoining Toronto festival with ensuring early success for his company after launching in 2007.

"The IFF, even if we have not yet picked up a project that has been made into a movie, it has just been a great place to meet filmmakers — especially Canadian but from all over the world," says Baur, who returns to Toronto with Mira Nair's *The Reluctant Fundamentalist*.

He adds that the quality of projects pitched at the IFF event, and the producers behind them, are top-notch.

"We attend a lot of producer meetings and events, but I would say the quality at the IFF from our point of view is among the best from all over the world and is the reason we always attend," he says.

The key to the success of IFF is getting more Americans in the room.

This year's seventh edition will be attended by execs from Maven Pictures, Echo Lake, Magnolia, ICM, WME, Universal, Cinetic Media, IFC Films and from Sundance and Tribeca.

And European players set to attend IFF 2012 include representatives from StudioCanal, Memento, Rocket Pictures, TrustNordisk/Zentropa, The Works and MK2. **THR**

include David Michod's *Animal Kingdom* and Denis Villeneuve's *Incendies*.

Producer Liz Watts attended IFF 2007 to finance Michod's *Animal Kingdom*, before the Australian drama took Sundance by storm, winning the World Cinema Jury Prize, and received 2011 Oscar and Golden Globe nominations in acting categories.

Canadian producer Christina Piovesan brought *The Whistleblower* by writer-director Larisa Kondracki to IFF 2009, and the thriller starring Rachel Weisz eventually won a number of Canadian and international awards.

"There's always a sense that the pitch will land favorably on ears of people who can say yes — whether yes to talent, financing or picking up

foreign sales," Piovesan said of *Whistleblower's* journey from IFF.

David Hamilton, producer of Deepa Mehta's *Midnight's Children*, which bows Sept. 9 at TIFF, originally brought the Canada-U.K. co-production to IFF for financing.

"It was the conference that led me to the partners that led me to the partners in U.K.," Hamilton said. "If it hadn't been for that conference, I would never have met them."

Similarly, Ralph Fiennes' directorial debut *Coriolanus* was brought to IFF 2009 by producer Julia Taylor Stanley before bowing in Berlin and being nominated or winning 10 prizes worldwide.

And Montreal producer Luc Dery brought the

Quebec drama *Incendies* to IFF 2008 before the stage-to-screen adaptation earned an Oscar nom for best foreign-language film and was nominated or won a host of BAFTA, Cesar and Genie awards.

Elsewhere, German producer Roman Paul of Razor Films brought Haifaa Al Mansour's *Wadjda*, the first film shot by a woman in Saudi Arabia, to IFF 2010, ahead of the theatrical drama bowing in competition in Venice, ahead of the San Sebastian festival.

"We go with new projects from our side, or we look for people that bring projects to our company," Paul said of his IFF experience in Toronto. "We can make connections. That's why IFF is very good platform." **THR**



Chartier was photographed Aug. 23 in his West Hollywood office.

FOUNDER AND CEO OF VOLTAGE PICTURES

Nicolas Chartier

The Company You Keep producer on being banned from the Oscars and the race to bring the bin Laden hunt to theaters By Pamela McClintock

NICOLAS CHARTIER'S ASCENT TO Oscar-winning producer and prolific international sales agent began in a most unlikely place: He was a janitor at Euro Disney. Raised in Paris, Chartier wanted to be a writer and, upon graduating from high school, decided to support his dream by taking the menial job. He wrote a script, took a week off and went to the Cannes Film Festival, where he slipped the script under the hotel doors of several agents — including Cassian Elwes, who promptly signed him. The script, *Timeless*, was a sci-fi story and almost got made into a movie, with Elijah Wood and Bruce Willis once attached to star. Chartier moved to Los Angeles and continued writing for film and television but ultimately gave it up. He took a job with a French producer working in Hollywood and accompanied his boss to an international film market, where he saw sales agents in action. There he found his calling. He worked for several outfits — including Kirk D'Amico's Myriad Pictures — then, together with Dean Devlin, formed Voltage Pictures in 2005 (he bought Devlin out three years ago). After the 2008 economic collapse, Chartier realized Voltage needed to form its own production unit, in addition to continuing to sell third-party titles. Director Kathryn Bigelow's best picture Oscar winner *The Hurt Locker* was the first film Voltage financed and produced. This year, Chartier, 38, is at Toronto for the world premiere of Robert Redford's *The Company*

You Keep, starring Shia LaBeouf, another Voltage production that Sony Pictures Classics will release in the U.S. He also is showing footage of the third-party Steve Jobs biopic *Jobs*, starring Ashton Kutcher, to foreign buyers.

Is it risky gambling on pedigree projects such as *The Company You Keep* or Terry Gilliam's *The Zero Theorem*, which is in preproduction?

I want to do one movie a year with an acclaimed director. Studios aren't making as many movies anymore, and if we — the independents — don't work with these directors, who is going to? It's sad because we're losing a lot culturally and the potential for a lot of great stories to be told. I give these directors the money and tell them to go make their movie. We didn't change one line in *The Company You Keep* or *The Hurt Locker*. Bad movies are bad because they are made by committee. Movies are supposed to be the vision of one person with the collaboration of others.

Another Voltage production is *Code Name: Geronimo*, about the killing of Osama bin Laden. Will it come out before Sony releases Kathryn Bigelow's bin Laden pic *Zero Dark Thirty* on Dec. 19?

We are finishing the film, and yes, we hope to release it before *Zero Dark Thirty*. The Weinstein Co. will distribute the movie in the U.S., though we don't know whether it will be in theaters or on television.

What was the genesis of the project?

I was in Cannes in 2011, and someone asked me if I was working on Bigelow's film. I said no. We thought, "Why don't we make a Navy SEALs movie that is much more action-driven?" We hired John Stockwell and shot the movie in New Mexico. It was a great experience. It's really weird because I watched the trailer for *Zero Dark Thirty*, and some of our shots look the same, even though I haven't seen Kathryn's movie. The truth is, the whole timeline of how Osama bin Laden was found by the CIA and the SEALs raid is available publicly. It was really funny because when we first made the deal with The Weinstein Co., [president] David Glasser kept asking: "Is this true? Is this true?" It was.

Are you bitter toward the Hollywood hierarchy after being banned from the Oscars in 2010 because, in touting *The Hurt Locker*, you criticized competitor *Avatar* in an e-mail to voters?

No. The Academy of Motion Pictures Arts and Sciences needed to make an example so that things didn't get worse in the following years. I've been watching the Oscar ceremony since I was 10 years old and would watch it from 3 a.m. to 7 a.m. before going to school when I was a kid, so I understand why they can't allow things like this. I didn't get to go, but first thing Monday morning after the ceremony, the Academy called me and asked if I would like to come and get my Oscar. And after that, it was great for cold-calling people because now everybody knew who I was.

Shia LaBeouf also is starring in Fredrik Bond's *The Necessary Death of Charlie Countryman* for Voltage. What is the status of that film?

It is in postproduction. Shia brought us the project, and we wanted to have another go with him. Fredrik is an award-winning commercials director, and it will be finished in time for the Sundance Film Festival in January. The footage looks great, and the movie is a crazy love story that's a mix between *Romeo and Juliet* and *Trainspotting*. It's fantastic.

Do you still write?

I haven't written in probably 10 years. I gave it up in the first place because I got bored of working from home and not seeing people. I also got bored of other people telling me what to change. Maybe one day, I'll produce one of the scripts I've written. It would be fun. Sometimes now, I might pull out one of my old scripts, change my name and give it to one of my development executives to check it out, saying, "Hey, can you cover this and tell me whether it's good or not?" **THR**

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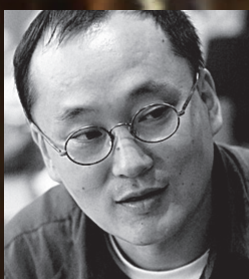
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Japan, Korea



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Cloud Atlas

The sky's not the limit in this well-made but dramatically diffuse \$100 mil indie *By Jordan Mintzer*

NOT QUITE SOARING into the heavens, but not exactly crash-landing either, *Cloud Atlas* is an impressively mounted, emotionally stilted adaptation of Brit David Mitchell's best-selling novel. Written and directed by the Wachowski siblings and Tom Tykwer, this hugely ambitious, genre-jumping, century-hopping epic is parts *Babel* and *The Tree of Life*, parts *Blade Runner*, *Amistad* and *Amadeus*, with added doses of gore, CGI, New Age kitsch and lot of prosthetics. One of the priciest independent films ever made (on a purported budget of \$100 million), *Atlas* will rely on its chameleon cast to scale a three-hour running time and reach the box-office heights needed for this massive international co-production.

Mitchell's 500-plus-page book garnered several literary prizes and a huge following after its 2004 publication, but many would have said that the novel's unique structure — in which multiple stories in different time periods are told chronologically from past to future and then back again — was impossible to adapt for the big screen.

The Wachowskis (with Lana receiving her first screen credit here) and Tykwer (*Run Lola Run*, *The International*) figured out they could streamline the narrative by cross-cutting between the different epochs and casting the same actors in multiple roles. Although this helps make the whole pill easier to swallow, it also makes it harder to invest in each narrative, while seeing the actors transformed from old to young, black to white and occasionally gender-bended from male to female tends to dilute the overall dramatic tension.

A brief prologue features an old man, Zachry (Tom Hanks), telling a story around a campfire, and from there on the film reveals how each plotline is in fact a tale told — or read or seen in a movie — by the next one (this is also a process used in the book).

There are tales of an 1849 Pacific sea voyage where a crooked doctor (Hanks), a novice sailor (Jim Sturgess) and an escaped slave (David Gyasi) cross paths; a saga of duelling composers (Jim Broadbent, Ben Wishaw) set in 1936 Cambridge; a San Francisco-set '70s thriller about a rogue journalist (Halle Berry) taking



Hanks and Sturgess take an ocean voyage in 1849

on a nuclear power chief (Hugh Grant); a 2012-set comedy about a down-on-his-luck London book editor (Broadbent); a sci-fi love story about an indentured wage slave (Doona Bae) and the rebel (Sturgess) who rescues her, set in "Neo Seoul" in 2144; and a 24th century-set tale of tribal warfare, where Zachry teams up with a visiting explorer (Berre) in search of a groundbreaking, planet-shaking discovery.

Despite their myriad differences, the half-dozen plot strands are coherently tied together via sharp editing by Alexander Berner (*Resident Evil*), who focuses on each separate story early on and then mixes them up in several crescendo-building montages where movement and imagery are

matched together across time. As if such links weren't explicit enough, the characters all share a common birthmark and have a tendency to repeat the same feel-good proverbs — i.e. "By each crime, and every kindness, we build our future" — at various intervals.

Yet while the directorial trio does their best to ensure that things flow together smoothly enough and that their underlying message — basically, no matter what the epoch, we are all of the same soul and must fight for freedom — is heard extremely loud and incredibly clear, there are so many characters and plots tossed about that no one storyline feels altogether satisfying. As history repeats itself and the same master-vs.-slave scenario



Moore has a tough time being a good mother to young Aprile.

What Maisie Knew

Tasteful melodrama benefits from uniformly strong performances *By John DeFore*

ABROKEN-FAMILY MELODRAMA WITH A MINIMUM OF histrionics, Scott McGehee's and David Siegel's *What Maisie Knew* begins from scenes that will be familiar to most viewers who've witnessed a custody battle. Things get pretty orchestrated from that familiar scenario onward but never to the point of unbelievability; the sad tidiness of the film's resolution (and the way it departs from its source Henry James book) gives it all the more box-office appeal.

Maisie (Onata Aprile) is a 6-year-old in a position to know a great deal. She knows her rock-star mother (Julianne Moore) is too busy arguing with Dad (Steve Coogan) to pay for the pizza she ordered; she knows Dad tries extra hard to be cute when her nanny Margo (Joanna Vanderham) is in the room. She knows Mom and Dad aren't going to live together. Most important, she knows how to keep some of these things at bay.

When he marries the former nanny, Maisie's mother feels she must



keeps reappearing, everything gets homogenized into a blandish whole, the impact of each story softened by the constant need to connect the dots.

Of all the pieces of the puzzle, the ones that feel the most effective are the '70s investigative drama, which has shades of Alan Pakula and Fincher's *Zodiac*, and the futuristic thriller, where the Wachowskis show they can still come up with some nifty set pieces, even if the production design (by Uli Hanisch and Hugh Bateup) and costumes (by Kym Barrett and Pierre-Yves Gayraud) feel closer to the artsy stylings of Wong Kar Wai's *2046* than to the leather Lollapalooza that is *The Matrix* trilogy.

Perhaps such choices go hand in hand with a movie that yearns to be

both art house and blockbuster but can't seem to make up its mind. Thus, the decision to use the same actors helps to visually link up the plots but is so conspicuous that it distracts from the drama. It's hard to take Berry seriously when she's been anatomically morphed into a Victorian housewife (she's much better as the crusading reporter) or to swallow Hanks as a futuristic Polynesian tribesmen with a face tattoo and a funny way of talking (he says things like, "Tell me the true true.")

Broadbent's experience in such spectacles as *Moulin Rouge!* and *Topsy-Turvy* makes him better equipped for such shape-shifting, and his present day scenario is both the silliest and in some ways, the most touching. But it's Hugo Weaving who seems to have more fun than anyone, especially when he plays a nasty retirement home supervisor reminiscent of Nurse Ratched from *One Flew Over the Cuckoo's Nest*, and does so by getting into full-out drag. It's an effect that's amusingly disarming — not to mention evocative of Lana Wachowski's recent backstory — in a film that aims for the clouds but is often weighed down by its own lofty intentions.

Production *Cloud Atlas X-Filme*

Cast Tom Hanks, Halle Berry,

Jim Broadbent, Hugo Weaving

Directors Lana Wachowski, Tom Tykwer, Andy Wachowski

compete in the court's eyes, making her home just as family-like by marrying Lincoln (*Alexander Skarsgard*), a younger man she hardly knows. Lincoln can't help but befriend Maisie, a development that disturbs Susanna. "You don't get a bonus for making her fall in love with you," Susanna snaps at one point, making us wonder whether she has actually paid the bartender to be a prop husband.

Moore has the most complicated part to play here, as a woman who really believes she loves her daughter more than anything but is blind to what such a devotion might mean in practice. She relies on Lincoln to pick Maisie up from school, watch her when a gig beckons, improvise when necessary. It's inevitable that he will come to identify with Margo, who fills the same role for Beale.

Another thing Maisie knows is to trust the people who actually take care of her — never voicing an allegiance that would exclude anyone she cares for but eagerly accepting love that's offered. In this modern take on an old story, that distinction remains the most valuable one of all.

Production *Red Crown*

Directors Scott McGehee, David Siegel

Imogene

An appealing cast adds some wit to a comedy about the great New York-New Jersey divide *By Deborah Young*

WITTY ACTING AND SHARP OBSERVATION OF THE great New York-New Jersey divide push Shari Springer Berman and Robert Pulcini's *Imogene* up several notches from the conventional comedy it keeps aspiring to be. It's almost as though the bitchy acidity of the opening scenes in Manhattan were too sophisticated for life on the New Jersey shore, and Michelle Morgan's energetic script pulls back to nice, accordingly. If overall on the disappointing side for fans of the directors of *American Splendor* and *Cinema Verite*, the film has a clever mix of movie, TV and stage stars — including Annette Bening, Matt Dillon, Kristen Wiig and Darren Criss — who should help broadcast its appeal to diversified audiences.

One can feel the wry influence of Woody Allen sprinkled like stardust over the characters, notably in the scenes set in uptown Manhattan at its most pretentious. Imogene is superbly introduced as the 10-year-old star of a school production of *The Wizard of Oz*, who has issues with sending Dorothy back to Kansas. She next is seen all grown up (*Saturday Night Live* star Wiig) and living in New York, trying to fit in with an insufferable bunch of false friends and a boyfriend who doesn't like her. Meanwhile, she's given up her dreams of being a playwright.

This whole first part is smart and brassy, sparkling with Wiig's inventive self-assertion. When she's dumped by her slick guy, she fakes a suicide attempt to attract his sympathy, but it backfires and the hospital turns her over to the custody of her estranged mother, Zelda (Bening). Imogene rants against returning to the homey kitsch of her youth as a doctor gives her a strong sedative.

Annie Spitz's sets change from chic to tacky as the action shifts to the wood-frame house where Imogene grew up. Exuberant, spacy and a compulsive gambler, her mother lives with a strange character called "the Bousche" (a grainy, goofy Dillon), supposedly an undercover CIA agent. Imogene finds her brother Ralph, played with articulate dignity by Broadway actor Christopher Fitzgerald, absorbed in a fantasy world filled with crabs. The little animals have inspired him to design a giant shell for humans to hide in, which will play a major part in upcoming scenes.

Meanwhile, her childhood room has been rented to Lee (Criss), a darkly handsome fellow who looks like another loser but turns out to have many hidden qualities. Although he's younger than Imogene, the two are clearly meant to get together.

Morgan's screenplay is full of intelligent dialogue that got real laughs from the audience on its Toronto bow, and it hits a number of high points before getting bogged down in reconstructing Imogene's personal Kansas.

Production *Maven Picture 10th Hole Productions*

Cast Kristin Wiig, Annette Bening, Darren Criss

Directors Shari Springer Berman, Robert Pulcini



Urbanite Wiig returns to the homey kitsch of her youth.

Reincarnated

The Doggfather steps away from his hip-hop past toward reggae and Rastafarianism in this engaging reflection on a major life and career shift *By David Rooney*

ANY MUSIC STAR LOOKING to stay relevant and sustain a career over multiple decades needs a certain flair for self-reinvention, and when spiritual awakening is involved, it's often a cue for eye-rolling. (Paging kabbalah Madonna. Sorry, Esther.) *Reincarnated* accompanies the artist formerly known as Snoop Dogg as he records an upcoming reggae album of the same name in Jamaica, embracing the Rastafari credo of peace, love, positivity and primo organic ganja. While it doesn't go deep on the transformation, Andy Capper's intimate documentary makes a solid case for this as a sincere personal and professional odyssey.

As is to be expected in a film on which the subject and his wife are executive producers, and his manager is a producer, this is very much the authorized account. It's notably lacking in a single voice of skepticism, or anything critical beyond Snoop's own frank assessment of his history. But the rapper has always been a charismatic

eccentric, and as an all-access pass to an artist embarking on a new path, this is entertaining stuff — funny, disarming, even poignant. It's also jammed with terrific music.

The global editor of Vice magazine, Capper spends extensive time in the recording studio with Snoop and DJ producer Diplo, who shepherded the album through his Jamaican dancehall/electro house fusion project Major Lazer. The film whets the appetite for the disc, due later this year, the first to be released under the performer's new moniker, Snoop Lion.

It shows the singer and his collaborators — who memorably include Bunny Wailer, last surviving core member of The Wailers — exploring the bridge between melodic hip-hop and reggae. As lively a presence here as he was in Kevin Macdonald's biodoc *Marley*, it's Wailer, described by Snoop as his spiritual big brother, who upgrades the Dogg to a Lion over a massive spliff.

But as much as Snoop's musical future, the film reflects on



the past of an artist who has begun, at age 40, to consider his legacy. "I know Obama want me to come to the White House, but what the f— can I perform? Be honest," he says. It's a long way from rapping about pimps and guns and thugs and bitches to the seemingly heartfelt sentiments of pain and joy that permeate the new material.

That's not to say that Snoop repudiates his past in ways that will alienate diehard fans. On the contrary, he connects the dots linking his own life to the struggle embodied in much reggae music.

He talks candidly about his

upbringing in Long Beach, California, with a tough-love mother and no father figure, and his indoctrination into and eventual rejection of a gangbanger crime culture. This is by no means an exhaustive bio-portrait, but there's considerable detail in Snoop's recollections of the Death Row Records heyday, and it's moving listening to him recall his reaction to the murder of stablemate Tupac Shakur. Also covered is Snoop's acquittal on charges related to a shooting committed by his bodyguard in 1993, the most violent time in hip-hop.

The look back is characterized

The Pervert's Guide to Ideology

Slavoj Žižek and Sophie Fiennes team up for a second documentary where film, politics and philosophy cross paths *By Jordan Mintzer*

INTELLECTUAL ROCK STAR SLAVOJ ŽIŽEK DISHES OUT ANOTHER action-packed lesson in film history and Marxist dialectics with *The Pervert's Guide to Ideology*, a riveting and often hilarious demonstration of the Slovenian philosopher's uncanny ability to turn movies inside out and accepted notions on their head.

This second collaboration between Žižek and director Sophie Fiennes has the duo revisiting the style of 2006's *The Pervert's Guide to Cinema*, presenting excerpts from cinema's greatest hits along with the

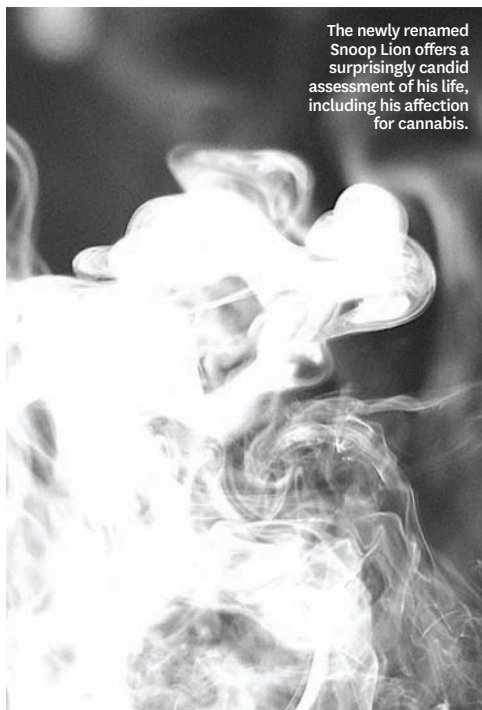


famed academic's nonstop commentary, which he recites from cleverly rendered recreations of the very movie scenes he's dissecting. More expansive than *Cinema* in its tackling of 20th century history and recent contemporary events, *Ideology* should further Žižek's renown (not that he needs it) with niche arthouse and fest showings following a world premiere in Toronto.

An opening clip from John Carpenter's *They Live* sets the stage for the exhaustive (and sometimes exhausting) 2-hour-plus dialectical performance piece: After a scene of "Rowdy" Roddy Piper walking through a grimy L.A. alleyway, we cut to Žižek himself standing in the same location, his hand on a garbage bin. "We are always eating from the trash can of ideology," he riffs, and then proceeds to offer up a lengthy analysis of the 1988 Carpenter cult classic, which he calls "one of the forgotten masterpieces of the Hollywood left."

What follows is a free-form philosophical rant in which Žižek analyzes a slew of famous movies, ranging from *Jaws* to *Full Metal Jacket* to *Taxi Driver* (he calls it *The Taxi Driver*), using them to explore the deep-seated powers of ideologies and how they resurface in such seemingly unconnected elements as Nazi propaganda films,

The newly renamed Snoop Lion offers a surprisingly candid assessment of his life, including his affection for cannabis.



by equal parts confession and self-absolution, but there's a persuasive sense here of a man taking stock of his life. The time spent in Jamaica seems part of a general hunger for a mellow, more meaningful existence, which ties in with Snoop's affiliation with the Nation of Islam and with controversial minister Louis Farrakhan. The death in 2011 of his fellow rapper and close friend since high school, Nate Dogg, appears to have cemented this more introspective turn in Snoop's life. Loss also informs at least one track on the new album.

The performer's time in Jamaica is marked by lovely

interludes such as a tour of Trench Town, the birthplace of reggae, where Bob Marley, Peter Tosh and Wailer all lived in their youth. A drive high into the Blue Mountain Range to out-of-the-way cannabis fields brings some amusing moments, notably when one of the entourage, Daz Dillinger, enthuses, "I'm rollin' a blunt in the jungle! Ain't that a trip?" And Snoop's visit to the Alpha Boys School in Kingston, renowned for its influential music program, yields a toe-tapping performance by the young orchestra.

A pivotal part of Snoop's journey is his pilgrimage to the Nyabingi Temple, where he smokes, gives thanks and gets re-baptized as Berhane, which means "shining light." While *Reincarnated* only skims the surface of Rastafarianism compared to the more detailed *Marley*, it does convey that the love-and-purity kick is a real commitment for Snoop, not just a gimmick.

Smoothly assembled by editor Bernardo Loyola, with a wealth of footage from the old West Coast hip-hop days, the film cries out for an additional footnote following the album's release to include critical and fan-base response.

Production *Vice Films, Snoopadelic Films*
Director *Andy Capper*

the London riots or Coke commercials from the 1980s.

If you thought *Titanic* was a timeless tale where the love between a penniless artist and his deluxe muse triumphs over class differences and disaster, then think again. And if you thought Beethoven's *Ode to Joy* was a hymn to humanity's boundless quest for peace and love, then take a look at how the song has been co-opted by various dictatorships of the past century, not to mention the way Kubrick turns it into a "critique of ideology" in *A Clockwork Orange*.

While Žižek's arguments — which he delivers with a juicy enough accent to rival Werner Herzog — are sometimes hard to follow and never develop into a consistent and solid treatise ("Ideology is an empty container open to all possible meanings," is one of the ways he sums things up), they are altogether surprising and often extremely funny, especially when he deadpans them lying on Travis Bickle's cot or decked out as a nun from *The Sound of Music*.

Production *British Film Institute, Film4*
Cast *Slavoj Žižek*
Director *Sophie Fiennes*

End of Watch

David Ayer returns to his home turf with a Jake Gyllenhaal-led pro-cop story set in South Central Los Angeles *By John DeFore*

DAVID AYER'S SOUTH CENTRAL-SET COP FILM *End of Watch* feels like the work of a man who, after relishing venal and brutal policework in his scripts for *Training Day* and *Dark Blue*, has come to identify with, and maybe love, the L.A.P.D. Here, L.A.'s finest may work in a world of cut corners and bad attitudes, but they're the good guys, and damned if you're not going to accept it. Vigorously capturing the tension of walking into situations that could be deadly, horrifying, or both, it has a strong commercial appeal despite some shortcomings.

It's hard at first to figure out what Ayer thinks of his protagonist Officer Taylor (Jake Gyllenhaal), a macho "ghetto street cop" whose plan to make a documentary about life on the force (he carries a camera along on his beat and in the police house, to the chagrin of colleagues) looks less journalistic than narcissistic. The voiceover with which he opens *End of Watch* starts off street-tough, then pivots: "beyond my badge is a heart like yours," he says, continuing to speak of his inner yearnings. David Sardy's score turns melodramatic alongside him, sounding like ironic

commentary on this self-aggrandizement, but eventually it's clear Ayer's film buys what Taylor's selling. Viewers may too, as Gyllenhaal thoroughly inhabits this problematic personality.

Michael Pena's Officer Zavala, though matching his partner for general wiseassery, has a much smaller chip on his shoulder. (As in *World Trade Center*, where he was married to a Gyllenhaal instead of manning a squad car with one, Pena shows he has mastered the "Latino partner loyal to Caucasian hero" role. It's time for him to graduate.)

Though the energy and direction of some patrol encounters might have viewers expecting these cops to be (or soon become) involved in something crooked, the worst you can say about them is, like practically every cop in film history, they don't play by the rules.

Here, ignoring the rules — following up on leads that should be passed along to detectives — opens a window into the grisly north-of-the-border activities of a Mexican drug cartel. While we don't see the cartels, we do meet some American aspirants to their level of terror-fueled success as the film eavesdrops on some Latino youths called the Curbside Gang. If these killers look more like sketches for post-Cartel gang stereotypes instead of believable humans, that irritant is compounded by the fact that they, too, are filming everything they do. Scenes of self-documentation are so common in the movie's beginning (is *End of Watch* a misnomer when everybody's watching himself?) that we expect Ayer to make something of it in the end.

Ayer drops that ball, if he ever meant to carry it somewhere. And in the last 15 minutes of the film, he burns up some of the credibility he established by not pushing extreme situations too far earlier on. But he has managed to involve us in the lives of his characters — whose storylines may be familiar, but are played out in a world that for the most part feels real.

Production *Exclusive Media, Le Grisbi, Crave Films*
Cast *Michael Pena, Jake Gyllenhaal, Anna Kendrick*
Director-screenwriter *David Ayer*



Pena and Gyllenhaal bend the rules to battle drug dealers.

Quartet

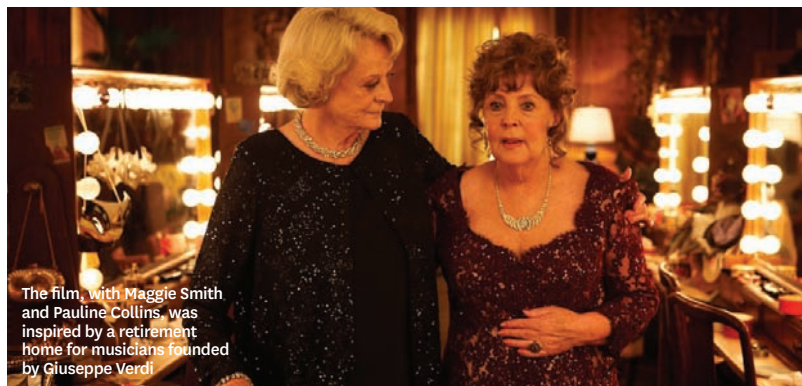
Dustin Hoffman's directing debut about musicians in their golden years has a winning, classy charm that will appeal to older audiences *By Deborah Young*

DUSTIN HOFFMAN'S directing bow at 75 finds a perfect match in the well-heeled subject of *Quartet*, a charming tale of aging musicians whose passion for life continues undiminished in a stately English manor filled with humor, caring and of course great music. This optimistic fairy tale about aging and the continuing possibilities it offers for emotional satisfaction should strike the fancy of older audiences who turned the British indie *The Best Exotic Marigold Hotel* into a breakout hit released around the world. Leading a cast of real-life musical veterans, Maggie Smith and Tom Courtenay put the stamp of quality on a lush-looking production, albeit one that adheres to genre rules with an iron grip. It will have limited U.S. release in late

December through The Weinstein Co. and is scheduled to roll out through other English language territories at the end of the year.

Smoothly adapted by Ronald Harwood (*The Dresser*) from his 1999 West End play, the film has a lot to do with Tosca's *Kiss*, a 1984 documentary by the late Swiss director Daniel Schmid about Milan's Casa Verdi, founded by Giuseppe Verdi as a retirement home for impoverished singers and musicians. Hoffman's respectful treatment of those slightly otherworldly souls who have dedicated their lives to art is a touching salute that will be appreciated by classical music lovers, for whom arias from *Rigoletto* to *The Mikado* should prove ear candy.

The posh Beecham House, nestled in the untainted English countryside like a leftover from a



The film, with Maggie Smith and Pauline Collins, was inspired by a retirement home for musicians founded by Giuseppe Verdi

Jane Austen novel, is populated by a crew of genteel, able-bodied oldsters who sing and play classical music all day long. In the music rooms, the conservatory and breakfast room, not to mention assorted gazebos scattered around the sprawling English garden and grounds, it's the kind of place where a little Bach is always welcome. Arthritic hands play the piano while retired tenor Reginald Paget (Tom Courtenay) holds a music theory class for young people from the area. His witty lesson on the difference between opera and rap shows his thinking is still youthful.

As a matter of fact, there is very little doddering going on here, no visiting relatives to quarrel with, and a lot of reassurance by the home's director, the good Dr. Lucy Cogan (Sheridan Smith), that the end is still a long way off.

As the camera roams around the manor's marbled halls, it introduces the gushy but warm-hearted Sissy (Pauline Collins) and twinkling-eyed Wilf Bond (Billy Connolly, Queen Victoria's faithful servant in *Mrs. Brown*), whose overactive sex drive has not been quenched by his years, though his interest in the



Liar's tells Chapman's life story through a series of animated sketches.

A Liar's Autobiography: The Untrue Story of Monty Python's Graham Chapman

A 3D animated tribute to late Monty Python member Graham Chapman falls short as biography but honors the spirit of the beloved British comedy troupe *By David Rooney*

AND NOW FOR SOMETHING COMPLETELY DIFFERENT. That catchphrase from *Monty Python's Flying Circus* seems also to be the overriding philosophy behind *A Liar's Autobiography: The Untrue Story of Monty Python's Graham Chapman*. An anarchic, often very funny series of sketches executed in 17 different animation styles, the film is likely to tickle longtime aficionados of the iconic British comedy collective. But its episodic structure pretty much excludes real depth or illumination from this free-wheeling, beyond-the-grave 3D bioportrait.

With typical Python irreverence, Graham Chapman is identified as "the dead one." Unlike his fellow troupe members John Cleese, Terry Gilliam, Eric Idle, Terry Jones and Michael Palin, all of whom went on to subsequent careers, Chapman never quite found a niche post-Python. He moved to Los Angeles for a period in the late 1970s and died of throat cancer in 1989.

The source for this film was Chapman's 1980 fictionalized memoir, *A Liar's Autobiography (Volume VI)*, co-written with his partner of some 20 years, David Sherlock, with contributions from Douglas Addams, David Yallop and Alex Martin. Chapman made a recording of the book before he died, which allows him to narrate his own story here. Cleese, Gilliam, Jones and Palin are among those brought in by co-directors Bill Jones (Terry's son), Jeff Simpson and Ben Timlett to play themselves and other roles.

The bone-dry mock seriousness that made *Monty Python* such an iconoclastic force in British comedy is evident in an audio snippet over the opening titles, in which Chapman solemnly requests 30 seconds of abuse from an audience that happily complies. Recreated via cutout

ladies is more raunchy wit than active pursuit.

Two big events intertwine to create some drama and suspense. The first is preparations for the annual Verdi gala, on whose fundraising Beecham House depends for its very survival. The other is the arrival of a mystery guest, a star — who turns out to be none other than haughty prima donna Jean Horton (Maggie Smith.) At first the elderly diva refuses to mingle with her former colleagues, and it takes some coaxing for her to admit she's as hard up as they are. But when asked to reunite with them to sing their famous quartet from *Rigoletto*, she balks.

Complicating things is the horrified reaction of Reginald, her first husband, who has never forgiven her infidelity which lead to the break-up of their marriage. Their third-act rapprochement is a foregone conclusion, but the way Smith and Courtenay go about it is utterly fresh and charming. In a comic vein, Harwood's acerbic dialogue in the mouth of egotistical opera director Cedric

(eccentrically played by Michael Gambon, the Albus Dumbledore of *Harry Potter* fame) never fails to get a laugh.

This is clearly an actors' film about performers where Hoffman can flex his muscles and experience. He brings humor and a light touch to the clever British dialogue and sardonic social interactions. One feels a bit of Hoffman in the unflappable Connolly, who stepped into a role originally conceived for Albert Finney; his unflappable nothing-sacred wit makes Wilf the most endearing character in the film.

The tale — which was originally developed with the late Mark Shivas, head of BBC Films — ends on the notes of Verdi, with bonus end titles in which the character actors are paired with a publicity photo from their past, showing them in their heyday as singing and performing stars. It's a lovely salute to the profession.

Production *The Weinstein Co.*

Cast *Maggie Smith, Tom Courtenay, Billy Connolly*

Director *Dustin Hoffman*

animation, an Oscar Wilde skit from a 1970s New York live show in which Chapman forgot his lines then serves as a nominal framing device.

Accompanied by Chapman's admission that the material presented may contain little more than a grain of truth, the film assembles a scrambled chronology of his life. It covers his childhood during WWII as a bookish, precocious kid who escaped drab suburban reality via *Biggles* aerial adventure stories, the Roman novels of Robert Graves and his own natural propensity toward a rich fantasy life. A detour into sexual psychology as revealed in a recurring dogfight dream — in which Freud is voiced by Cameron Diaz — doesn't quite hit the comic target. But it serves to reveal Chapman's relatively uncomplicated coming to terms with his homosexuality and usher in a recap of his early sexual experience.

Chapman's years at Eton and Cambridge yield some amusing nuggets, notably an encounter with a gin-tipping Queen Mother. It was in the Footlights revue at Cambridge that he first encountered Cleeve, who became his writing partner, notably on David Frost's BBC show, *The Frost Report*.

Like any project stringing together aesthetically diverse vignettes, the results are hit and miss — both visually and in terms of their comic precision. But as a salute to one of the comedy troupe's more under-appreciated members, *A Liar's Autobiography* offers its share of merriment, and hardcore fans will find much to enjoy.

Production *Bill & Ben Productions*

Voice cast *Graham Chapman, Terry Jones, John Cleeve*

Directors-screenwriters *Bill Jones, Jeff Simpson, Ben Timlett*

The Place Beyond the Pines

This striking drama reteams *Blue Valentine's* Derek Cianfrance and Ryan Gosling with uneven results *By David Rooney*

ITS MESMERIZING BALANCE OF STEAMINESS AND melancholy made *Blue Valentine* one of the most distinctively intense American indies of the past few years. While Derek Cianfrance's third feature, *The Place Beyond the Pines*, is far more diffuse and can't match its predecessor's extraordinarily raw intimacy, this drama about morality, guilt and the long-range reverberations of the sins of the fathers packs moments of searing power. The film's somber tone and choppy narrative will make it a challenging entry in the marketplace, but the name cast will help.

The drama unfolds in three movements set over 15 years, with a different male character at the center of each one. Its weakness is that while the events follow in plot terms, they don't achieve the smoothest flow, making for a film that changes course too radically and strains for thematic cohesion.

The biggest problem in the screenplay by Cianfrance, Ben Coccio and Darius Marder is the central section focusing on Avery Cross. A rookie cop played by Bradley Cooper, he is presented as an honorable man and then conveniently puts his conscience on hold while his story arc follows what seems an inorganic direction. Far better is the gripping opening hour with Ryan Gosling as motorcycle stunt rider Luke, and the concluding section with his 17-year-old son (Dane DeHaan).

Introduced via a tight shot of his celebrated abs and a torso inked with tattoos that suggest a bruising past, Gosling's Luke is a death-cage rider with a traveling carnival. During a stop in Schenectady, NY, he re-encounters Romina (Eva Mendes), a fling from a couple years earlier. Ro attempts to keep her distance, but Luke soon discovers that she is raising their infant son, Jason.

Compelled to get involved in the boy's life, Luke quits his carnival job and sticks around, sparking up a friendship with seedy auto mechanic Robin (Ben Mendelsohn). While Gosling is essentially playing the two-wheel version of his *Drive* speed demon, the actor effectively conveys the pent-up hurt and lurking danger of a damaged man reaching clumsily for something good and pure.

At almost the one-hour mark Cianfrance abruptly removes his designated protagonist from the film, making the unfair swap of Avery, who intervenes in a robbery getaway attempt. It's a bold move but one that doesn't pay off, and despite Cooper's charismatic presence, the character is inconsistently drawn.

Cianfrance generally shows again that he knows how to build immersive characterizations with his actors. And while this sorrowful triptych is uneven, the director displays a cool mastery of atmospherics and tone, aided by Mike Patton's haunting score.

Production *Sidney Kimmel Entertainment, Electric City Entertainment, Verisimilitude*

Cast *Ryan Gosling, Bradley Cooper, Eva Mendes, Mahershala Ali*

Director *Derek Cianfrance*



Gosling plays a motorcycle stunt rider with a checkered past.

SCREENING GUIDE



Finding Nemo 3D is the latest Disney classic to get an extra-dimensional revamp.

TODAY

8:30 The Last Supper (P&I) Special Presentation Cinema 2

8:45 Silver Linings Playbook (P&I) Gala Presentation Scotiabank 2; **Foxfire: Confessions of a Girl Gang** (P&I) Special Presentation Scotiabank 10

9:00 In the House (P&I) Special Presentation Scotiabank 13; **Greetings From Tim Buckley** (P&I) Special Presentation Scotiabank 4; **Differently, Molussia** (P&I) Wavelengths Cinema 4 - Paul & Leah Atkinson Family Cinema; **Clip** (P&I) Discovery Scotiabank 6; **At Any Price** (P&I) Special Presentation Cinema 1; **Short Cuts Canada: Programme #2 - 2012** (Public) Short Cuts Canada Cinema 3; **Like Someone in Love** (Public) Masters Cineplex Yonge & Dundas 6; **Iceberg Slim: Portrait of a Pimp** (Public) TIFF Docs The Bloor Hot Docs Cinema; **90 Minutes** (Public) Vanguard Cineplex Yonge & Dundas 10

9:15 Much Ado About Nothing (P&I) Special Presentation Scotiabank 3; **It Was the Son** (P&I) Special Presentation Scotiabank 5; **Igor & the Cranes' Journey** (P&I) TIFF Kids Cinema 5 - NBC Universal Cinema; **9.79*** (P&I) TIFF Docs Scotiabank 9; **Watchtower** (Public) Contemporary World Cinema Cineplex Yonge & Dundas 2

9:30 The Reluctant Fundamentalist (P&I) Gala Presentation Scotiabank 1; **The End** (P&I) Contemporary World Cinema Scotiabank 8;

Dust (P&I) Contemporary World Cinema Scotiabank 7; **Something in the Air** (Public) Masters Isabel Bader Theatre; **Shores of Hope** (Cineplex Public 2+3) Contemporary World Cinema Cineplex Yonge & Dundas 3; **How to Make Money Selling Drugs** (Public) TIFF Docs Cineplex Yonge & Dundas 7

9:45 Capital (P&I) Special Presentation Scotiabank 11; **The Holy Quaternality** (Public) Contemporary World Cinema Cineplex Yonge & Dundas 5; **The Deep** (Public) Special Presentation Cineplex Yonge & Dundas 9

11:00 Satellite Boy (P&I) Discovery Cinema 2; **Silver Linings Playbook** (Public) Gala Presentation Visa Screening Room (Elgin); **Differently, Molussia** (Public) Wavelengths Cinema 4 - Paul & Leah Atkinson Family Cinema

11:15 The Color of the Chameleon (P&I) Discovery Scotiabank 6; **Beijing Flickers** (P&I) Vanguard Scotiabank 9; **A Royal Affair** (P&I) Gala Presentation Scotiabank 4

11:30 The Company You Keep (P&I) Gala Presentation Scotiabank 2; **Room 237** (P&I) Vanguard Scotiabank 5; **Liverpool** (P&I) Special Presentation Scotiabank 7; **Loin du Vietnam** (Public) TIFF Cinematheque Cinema 3; **Cloud Atlas** (Public) Special Presentation Winter Garden Theatre

11:45 The Patience Stone (P&I) Contemporary World Cinema Scotiabank 8; **The Act of Killing** (P&I) TIFF

Docs Scotiabank 3; **The Central Park Five** (Public) TIFF Docs Cinema 1; **The Reluctant Fundamentalist** (Bloor Public) Gala Presentation The Bloor Hot Docs Cinema

12:00 The Lebanese Rocket Society (P&I) Wavelengths Cinema 5 - NBC Universal Cinema; **Kon-Tiki** (P&I) Special Presentation Scotiabank 10; **Finding Nemo 3D** (Public) TIFF Kids Ryerson Theatre; **Pusher** (Public) Vanguard Cineplex Yonge & Dundas 10; **Ginger and Rosa** (Public) Special Presentation Cineplex Yonge & Dundas 6; **Dead Europe** (Public) Contemporary World Cinema Cineplex Yonge & Dundas 2

12:15 Smashed (P&I) Contemporary World Cinema Scotiabank 13; **In the Name of Love** (Public) Contemporary World Cinema Cineplex Yonge & Dundas 5

12:30 Painless (P&I) Vanguard Scotiabank 11; **Imogene** (P&I) Special Presentation Scotiabank 1; **Thermae Romae** (Public) Gala Presentation Cineplex Yonge & Dundas 7; **The Last Supper** (Public) Special Presentation Cineplex Yonge & Dundas 3; **Road North** (Public) Contemporary World Cinema Cineplex Yonge & Dundas 9; **Much Ado About Nothing** (Public) Special Presentation Isabel Bader Theatre

13:00 The Gatekeepers (Public) TIFF Docs Cinema 2

13:30 Nono, The Zigzag Kid (Public) TIFF Kids Cinema 4 - Paul & Leah Atkinson Family

Cinema; **Free Angela & All Political Prisoners** (Public) Gala Presentation Roy Thomson Hall

13:45 A Hijacking (P&I) Contemporary World Cinema Scotiabank 5

14:00 Tower (P&I) Discovery Scotiabank 7; **The Tortoise, An Incarnation** (P&I) Contemporary World Cinema Scotiabank 6; **Passion** (P&I) Special Presentation Scotiabank 4; **InchAllah** (P&I) Special Presentation Scotiabank 8

14:15 Show Stopper: The Theatrical Life of Garth Drabinsky (P&I) TIFF Docs Scotiabank 9; **Here Comes the Devil** (P&I) Vanguard Cinema 5 - NBC Universal Cinema

14:30 Tai Chi o (P&I) Special Presentation Scotiabank 10; **Middle of Nowhere** (P&I) Contemporary World Cinema Scotiabank 13; **Hyde Park on Hudson** (P&I) Gala Presentation Scotiabank 2; **The Sessions** (Public) Special Presentation Visa Screening Room (Elgin)

14:45 Everyday (P&I) Masters Scotiabank 11; **Storm Surfers 3D** (Public) TIFF Docs Scotiabank 1

15:00 In Conversation With ... Jackie Chan Mavericks Princess of Wales; **Ernest & Célestine** (Public) TIFF Kids Cineplex Yonge & Dundas 6; **Spring Breakers** (Public) Special Presentation The Bloor Hot Docs Cinema; **Gone Fishing** (Public) Contemporary World Cinema Cineplex Yonge & Dundas 2; **End of Watch** (Public) Special Presentation Ryerson Theatre; **Call Girl** (Public) Discovery Cineplex Yonge & Dundas 10

15:30 Virgin Margarida (Public) Contemporary World Cinema Cineplex Yonge & Dundas 9; **Mr. Pip** (Public) Special Presentation Winter Garden Theatre; **The Perks of Being a Wallflower** (Public) Special Presentation Cineplex Yonge & Dundas 7; **The Land of Hope** (Public) Contemporary World Cinema Cineplex Yonge & Dundas 3

15:45 Mea Maxima Culpa: Silence in the House of God (Public) TIFF Docs Cinema 2

16:00 Jump (P&I) Contemporary World Cinema Scotiabank 7; **The Lesser Blessed** (Public) Contemporary World Cinema Isabel Bader Theatre; **Sleepers Wake** (Public) Contemporary World Cinema Jackman Hall (AGO); **Perret in France and Algeria** (Public) Wavelengths Cinema 4 - Paul & Leah Atkinson Family Cinema; **Once Upon a Time Was I, Veronica** (Public) Contemporary World Cinema Cineplex Yonge & Dundas 5

16:15 I Declare War (Public) Vanguard Scotiabank 4

16:30 The Secret Disco Revolution (P&I) TIFF Docs Scotiabank 3; **Museum Hours** (Public) Contemporary World Cinema Cinema 3

16:45 Thanks for Sharing (P&I) Special Presentation Scotiabank 2

17:00 The Land of Eb (P&I) Discovery Scotiabank 9; **The Girl From the South** (P&I) TIFF Docs Cinema 5 - NBC Universal Cinema

17:15 No One Lives (P&I) Midnight Madness Scotiabank 11

17:30 The Cowards Who Looked to the Sky (Public) Contemporary World Cinema Scotiabank 1

18:00 Zaytoun (Public) Special Presentation Cinema 1; **Writers** (Public) Special Presentation Ryerson Theatre; **Quartet** (Public) Special Presentation Visa Screening Room (Elgin); **Greetings From Tim Buckley** (Public) Special Presentation The Bloor Hot Docs Cinema; **Zabana!** (Public) Contemporary World Cinema Cineplex Yonge & Dundas 6

18:15 Thy Womb (Public) Contemporary World Cinema Cineplex Yonge & Dundas 9; **Janeane From Des Moines** (Public) Discovery Cineplex Yonge & Dundas 2

18:30 Shahid (Public) City to City Isabel Bader Theatre; **Midnight Children** (Public) Gala Presentation Roy Thomson Hall; **American Masters: Inventing David**

Geffen (Public) Mavericks Cinema 2; **Mumbais King** (Public) City to City Cineplex Yonge & Dundas 7

18:45 Eat Sleep Die (Public) Discovery Cineplex Yonge & Dundas 3; **Boy Eating the Birds Food** (Public) Discovery Cineplex Yonge & Dundas 10; **The Brass Teapot** (Public) Discovery Cineplex Yonge & Dundas 5

19:00 Yellow (P&I) Special Presentation Scotiabank 9; **When I Saw You** (Public) Contemporary World Cinema Cinema 4 - Paul & Leah Atkinson Family Cinema; **When Day Breaks** (Public) Masters Scotiabank 3; **Wavelengths #3 - 2012: I Am Micro** (Public) Wavelengths Jackman Hall (AGO); **The Impossible** (Public) Special Presentation Princess of Wales; **9.79*** (Public) TIFF Docs Scotiabank 4; **7 Boxes** (Public) Discovery Cineplex Yonge & Dundas 8

19:15 Shores of Hope (P&I) Contemporary World Cinema Scotiabank 2; **Les Nuits avec Theodore** (P&I) Discovery Cinema 5 - NBC Universal Cinema; **Viola** preceded by **Birds** (Public) Wavelengths Cinema 3

19:30 The Cremator (P&I) Contemporary World Cinema Scotiabank 11

20:00 The Sapphires (Public) Special Presentation Winter Garden Theatre

20:45 The Deflowering of Eva van End (Public)

Discovery Cineplex Yonge & Dundas 2

21:00 Bwakaw (P&I) Contemporary World Cinema Cinema 5 - NBC Universal Cinema; **The Patience Stone** (Public) Contemporary World Cinema Cinema 1; **Love Is All You Need** (Public) Special Presentation Visa Screening Room (Elgin); **Ill Manors** (Public) Vanguard The Bloor Hot Docs Cinema; **Gangs of Washeypur: Part One** (Public) City to City Scotiabank 1; **Byzantium** (Public) Special Presentation Ryerson Theatre; **Painless** (Public) Vanguard Cineplex Yonge & Dundas 6

21:15 Krivina (Public) Discovery Jackman Hall (AGO); **Yellow** (Public) Special Presentation Cineplex Yonge & Dundas 7; **Fidai** (Public) TIFF Docs Cineplex Yonge & Dundas 9

21:30 The Lords of Salem (P&I) Midnight Madness Scotiabank 11; **The Fitzgerald Family Christmas** (Public) Contemporary World Cinema Isabel Bader Theatre; **The Company You Keep** (Public) Gala Presentation Roy Thomson Hall; **Eagles** (Public) Contemporary World Cinema Scotiabank 3; **As If We Were Catching a Cobra** (Public) TIFF Docs Cinema 4 - Paul & Leah Atkinson Family Cinema

21:45 First Comes Love (P&I) TIFF Docs Scotiabank 9; **What Richard Did** (Public) Contemporary World Cinema Scotiabank 2; **La Sirga** (Public) Discovery Cineplex Yonge & Dundas 3; **Dust** (Public)

Contemporary World Cinema Cineplex Yonge & Dundas 10; Detroit Unleaded (Public) Discovery Scotiabank 4; Blackbird (Public) Discovery Cinema 3; **A Few Hours of Spring** (Public) Special Presentation Cinema 2

22:00 At Any Price (Public) Special Presentation Princess of Wales

23:59 Hellbenders (Public) Midnight Madness Ryerson Theatre

TOMORROW 8:30 The Master (P&I) Cinema 1 Special Presentation

8:45 Dreams for Sale (P&I) Cinema 4 - Paul & Leah Atkinson Family Cinema Special Presentation; **Byzantium** (P&I) Scotiabank 2 Special Presentation

9:00 Writers (P&I) Scotiabank 1 Special Presentation; **When I Saw You** (P&I) Scotiabank 6 Contemporary World Cinema; **As If We Were Catching a Cobra** (P&I) Scotiabank 9 TIFF Doc; **The Act of Killing** (Public) The Bloor Hot Docs Cinema TIFF Docs; **Midnight's Children** (Public) Cinema 2 Gala Presentation

9:15 Zaytoun (P&I) Scotiabank 3 Special Presentation; **Storm Surfers 3D** (P&I) Scotiabank 13 TIFF Docs; **A World Not Ours** (P&I) Scotiabank 5 TIFF Docs

9:30 Krivina (P&I) Cinema 5 - NBC Universal Cinema Discovery; **Iceberg Slim: Portrait of a Pimp**

(P&I) Scotiabank 4 TIFF Docs; **A Werewolf Boy** (P&I) Scotiabank 7 Contemporary World Cinema; TIFF Docs Conference Cinema 3 TIFF Docs

9:45 The Lesser Blessed (P&I) Scotiabank 10 Contemporary World Cinema; **Ghost Graduation** (P&I) Scotiabank 8 Contemporary World Cinema

10:00 Peddlers (P&I) Scotiabank 11 City to City

10:30 The Girl From the South (Public) Jackman Hall (AGO) TIFF Docs

11:00 Thanks for Sharing (Public) Visa Screening Room (Elgin) Special Presentation

11:15 The Iceman (P&I) Scotiabank 1 Special Presentation; **The Company You Keep** (Public) Cinema 1 Gala Presentation

11:30 What Richard Did (P&I) Scotiabank 6 Contemporary World Cinema; **Nono, The Zigzag Kid** (P&I) Cinema 5 - NBC Universal Cinema TIFF Kids; **Mr. Pip** (P&I) Scotiabank 2 Special Presentation; **Detroit Unleaded** (P&I) Scotiabank 9 Discovery; **Outrage Beyond** (P&I) Scotiabank 13 Special Presentation

11:45 Virgin Margarida (P&I) Scotiabank 5 Contemporary World Cinema; **Underground** (P&I) Scotiabank 3 Contemporary World Cinema; **Short Cuts Canada: Programme #3**

- **2012** (P&I) Cinema 4 - Paul & Leah Atkinson Family Cinema Short Cuts Canada **12:00 The Cowards Who Looked to the Sky** (P&I) Scotiabank 4 Contemporary World Cinema; **Once Upon a Time Was I, Veronica** (P&I) Scotiabank 8 Contemporary World Cinema; **Miss Lovely** (P&I) Scotiabank 10 City to City; **The Fitzgerald Family Christmas** (Public) The Bloor Hot Docs Cinema Contemporary World Cinema; **At Any Price** (Public) Ryerson Theatre Special Presentation

12:30 The Brass Teapot (P&I) Scotiabank 7 Discovery; **Underground** (Extended Q&A - 2nd Public) Cinema 2 Contemporary World Cinema; **Quartet** (Public) Winter Garden Theatre Special Presentation

13:00 Blackbird (Public) Jackman Hall (AGO) Discovery

13:30 The Impossible (P&I) Scotiabank 1 Special Presentation; **Penance** (P&I) Scotiabank 9 Contemporary World Cinema

13:45 Short Cuts Canada: Programme #4 - 2012 (P&I) Cinema 4 - Paul & Leah Atkinson Family Cinema Short Cuts Canada; **Key of Life** (P&I) Scotiabank 5 Contemporary World Cinema

14:00 Jayne Mansfield's Car (P&I) Scotiabank 13 Gala Presentation; **Hellbenders** (P&I) Scotiabank 6 Midnight Madness; **Great Expectations** (P&I) Scotiabank 11 Gala Presentation




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TORONTO MEMORIES



2000

ROCKIN' INTO THE NIGHT

From left: Frances McDormand, Philip Seymour Hoffman and Kate Hudson have a ball at the 2000 world premiere of *Almost Famous* in Toronto. TIFF got the buzz going for Cameron Crowe's semi-autobiographical coming-of-age tale, which went on to win the best original screenplay Oscar. Hoffman and Hudson are back this year with two of TIFF's hottest tickets: he in Paul Thomas Anderson's *The Master* and she in Mira Nair's *The Reluctant Fundamentalist*.

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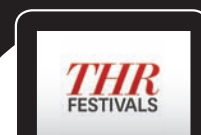
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